



FLORIDA HERITAGE

WINTER 1996

ORLANDO

*Taking
a
Second
Look*

**The
Vickers
Collection**

*Florida's History
Through Art*

**Koreshan
Unity**

*Florida's Utopian
Community*



Step into paradise...

It was the best of times... And you can revisit it. Walk into a sports lover's Eden, the home of the Seminole Indian people, the exotic natural wonderland that was Florida in the nineteenth century. Paintings by noted American artists carry you from the Florida Keys to historic St. Augustine and beyond. Don't miss these rare and precious views of Florida history as it was being made.

Celebrating Florida's History

WORKS OF ART
FROM THE
VICKERS
COLLECTION

A new exhibit on view, January 18 through May 19, 1996

MUSEUM OF FLORIDA HISTORY

500 SOUTH BRONOUGH STREET • TALLAHASSEE, FL 32399-0250

DIVISION OF HISTORICAL RESOURCES • FLORIDA DEPARTMENT OF STATE • SANDRA B. MORTHAM, SECRETARY OF STATE



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"Fort George Island" by Thomas Moran is part of the Vickers Collection of Florida paintings touring the state this year.



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ON THE COVER: The Old Orlando Depot sees new life as part of Church Street Station in Orlando. Photo by Michael Zimny.

BACK COVER: The R. A. Gray Building houses the Museum of Florida History in Tallahassee. Photo by Ray Stanyard.

Tobacco Art

Cigar & Cigarette Labels from Cuba & Florida



Victor Diaz & Co., manufacturers, Tampa, Florida, ca. 1915.

Said to have united Florida and Cuba, the tobacco industry stimulated growth and permeated the cultures of both regions during the 19th and 20th centuries. Much of that folklore and heritage is depicted in colorful cigar box labels, cigarette packs and other objects used to make, package and market tobacco products. Chromolithographs and prints from private collectors and public collections around Florida. Available for travel.



Historical Museum

OF SOUTHERN FLORIDA

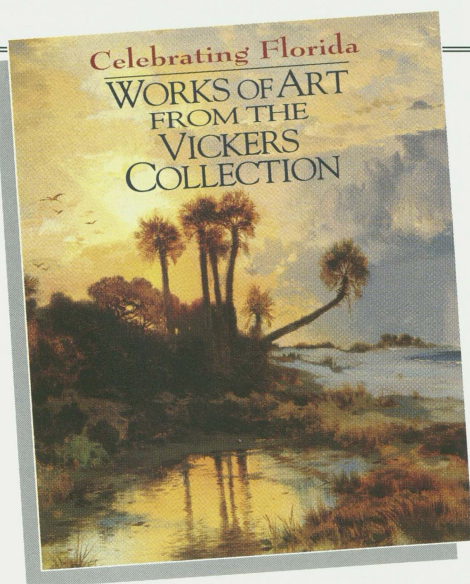
Metro-Dade Cultural Center

101 West Flagler Street

Miami, Florida 33130

(305) 375-1492

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The official publication
of the exhibition celebrating
150 years of Florida Statehood

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Celebrating Florida

WORKS OF ART FROM THE VICKERS COLLECTION

This publication illustrates in full color, the 66 paintings and works on paper from this exhibition. These works were created by some of the world's most significant artists who came to Florida from 1823 to 1950 to capture the "Sunshine State." Of particular interest to students of Florida history are two essays by noted historians Wendell Garrett and Erik Robinson, who discuss the "creation of Florida" and its birth as a state in 1845. Essays on each artist present an aesthetic, historical, social, and cultural overview - designed to better understand the significance of the works of art presented in this first-ever collection of Florida based art.

EXHIBITION LOCATIONS

October 21 - December 29, 1995
THE MUSEUM OF ARTS AND SCIENCES • 1040 Museum Blvd., Daytona Beach, FL
January 15 - May 20, 1996
THE MUSEUM OF FLORIDA HISTORY • 500 S. Bronough St., Tallahassee, FL
June 14 - September 1, 1996
CUMMER MUSEUM OF ART AND GARDENS • 829 Riverside Ave., Jacksonville, FL
October 11, 1996 - January 26, 1997
HISTORICAL MUSEUM OF SOUTHERN FLORIDA • 101 W. Flagler St., Miami, FL

STATEWIDE SPONSORS

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This material is available in alternate format upon request.

For more information about programs of the Division of Historical Resources, visit our Website at <http://199.44.58.12/>.

FROM THE SECRETARY

BEYOND THE SESQUICENTENNIAL!

When we planned the celebration of the 150th anniversary of Florida's statehood, it was our hope to leave lasting legacies for the generations who come after us. A very special commemoration of the Sesquicentennial began in October in Daytona Beach, opened this month in Tallahassee, moves to Jacksonville in June and then opens in Miami in October. "Celebrating Florida's History—Paintings from the Vickers Collection" brings to Floridians a most spectacular look at our state through the eyes of some of the greatest American painters, such as Homer, Catlin, Tiffany, Curtis, Heade and Moran. I hope you'll enjoy reading about the Vickers collection in this issue of *Florida Heritage* and that you and your family will make a special point to visit this remarkable group of paintings when it is in your area.

In this issue you'll also read about new uses for historic buildings in and around Orlando which is the site of the annual meeting of the Florida Trust for Historic Preservation in May, learn about the folk culture of Mexican-Americans in Florida, and visit a quaint utopian settlement near Fort Myers.

Your interest in these places, people and events that make up our state's heritage will help ensure that our children will continue to have reason to celebrate beyond the Sesquicentennial.

Sandra B. Mortham
Secretary of State



THE FLORIDA INTERNATIONAL MUSEUM

SPLENDORS OF ANCIENT EGYPT IN ST. PETE



Detail of a tomb relief representing the mummy Ptahnefer attended by Anubis, the jackal-headed god of embalming.

A selection of the contents of five royal tombs discovered in 1939 in Egypt are among the "Splendors of Ancient Egypt" on display at the Florida International Museum in St. Petersburg through June 9. The exhibition presents a view of ancient Egyptian civilization through 73 works of art spanning the years between 3500 B. C. and 250 A.D. The objects are on loan from the Egyptian Museum in Cairo.

Granite image representing the lioness goddess Sekhmet is inscribed for Pharaoh Amunhotep.

Artifacts of major significance include a 4,500 year old alabaster statue of Khaefre, a three-foot stone bust of Nubian Pharaoh Shabako, a sphinx representing Pharaoh Amumhet III and an ensemble of royal jewelry. Twelve galleries in the exhibit recreate tombs, temples and monuments.

Several other museums and cultural organizations in the St. Petersburg area have planned special activities to coincide with "Splendors of Ancient Egypt." The Museum of Fine Arts will have an exhibit titled "Lure of Egypt: Land of Pharaohs Revisited." The Tarpon

Springs Performing Arts Theatre is presenting "Caesar and Cleopatra" in

March. The Dance Theatre of Florida will perform "Treasures of Egypt and More!" in February, and the Pier

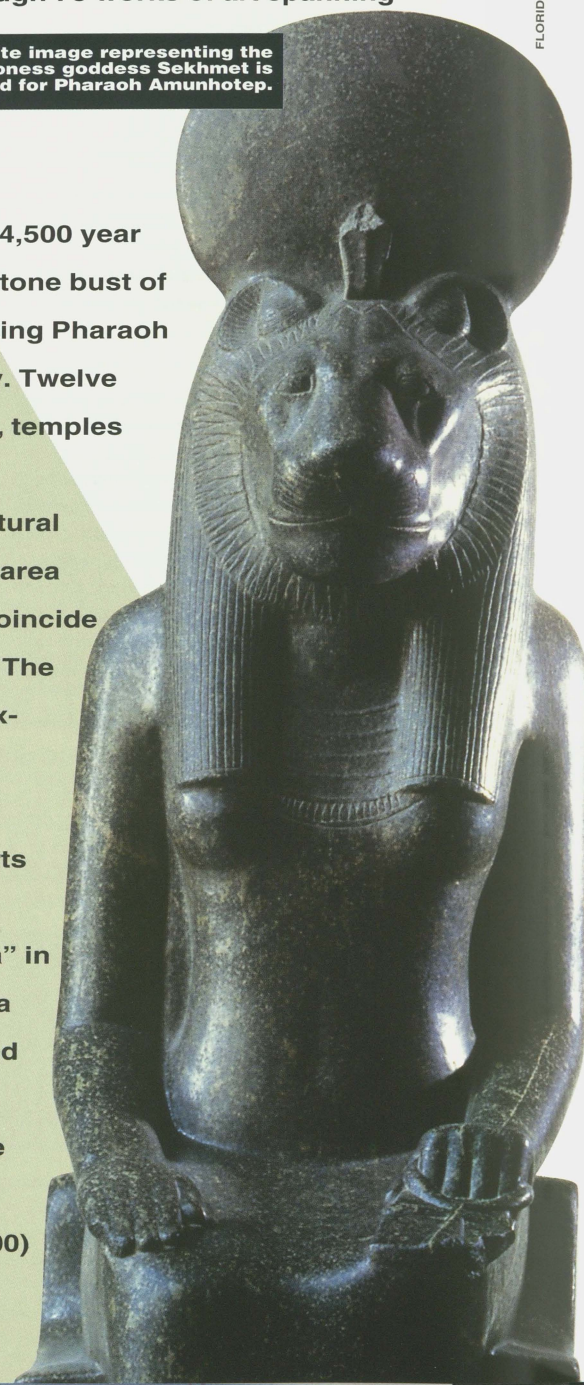
Aquarium is featuring "Ocean Oasis: A Look at Life in the Red Sea" through July.

For more information about "Splendors of Ancient Egypt," call (800)

777-9882.—R.E.



Painted limestone group from the Old Kingdom showing the official Sekedkau and family members.



Two Florida Roads Named to Top Ten List

Two Florida roads have been named by Scenic America as among America's 10 Most Important Scenic Byways for 1996. Leon County's Canopy Roads and the Buccaneer Trail (A1A between Fernandina and St. Augustine) were included in the annual list of the national, non-profit organization which works to identify and preserve the most scenic roads in the country.

Leon County's Canopy Roads were among four named as "outstanding" by the group. Outstanding roads are named not only because of their exceptional scenic, historic, natural, cultural, recreational and ar-

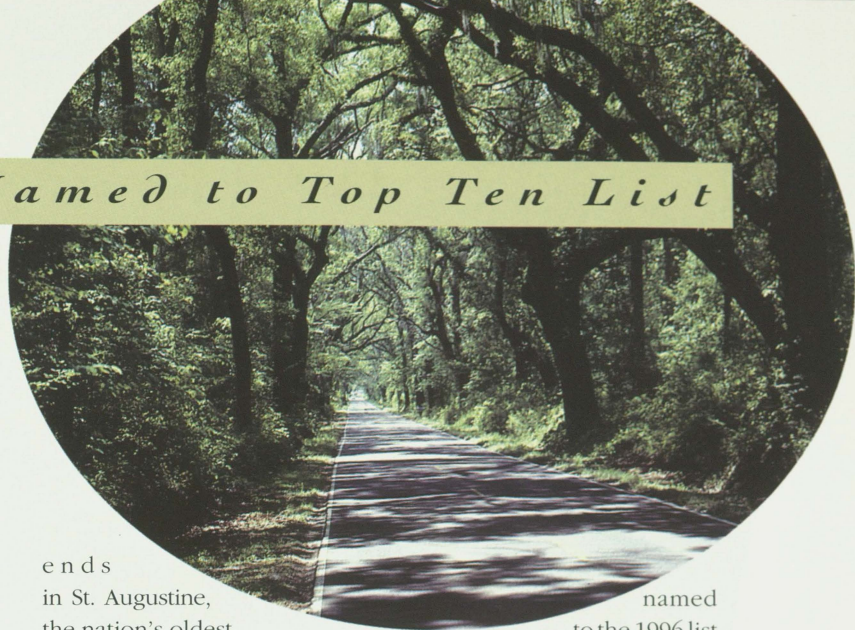
chaeological resources, but also because of strong local and state efforts to ensure that future development and road improvements respect the road's scenic character.

Northeast Florida's Buccaneer Trail was listed as "endangered" because of the threat of billboard proliferation along much of the road. The Buccaneer Trail extends 52 miles along the barrier islands, tracing the 16th century route of pirates and pioneers during Florida's settlement era. It serves historic Fernandina Beach, passes near forts and a nineteenth century plantation and

ends in St. Augustine, the nation's oldest city settled by Europeans. Jacksonville in Duval County has prohibited new billboards and has scheduled a phased removal of more than 1,000 existing billboards. Nassau and St. Johns Counties have not yet enacted similar ordinances.

Other outstanding roads

were Oregon's Cascade Lakes Highway, US 40 in Indiana, and San Mateo One in California. Roads named endangered include the Delaware River Scenic Drive in Pennsylvania, Illinois' Route 2, Highway 12 in Utah, US 41 in Michigan and Route 9 in Delaware.—R.E.



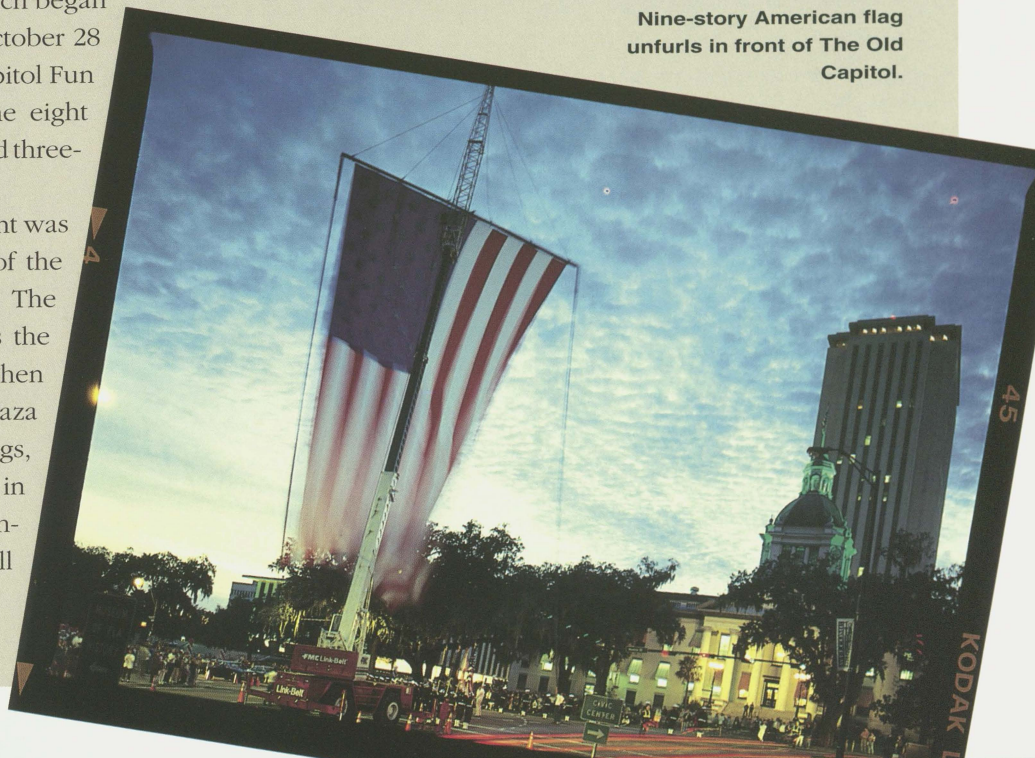
RUN OF THE CENTURY CROWNS SESQUICENTENNIAL YEAR

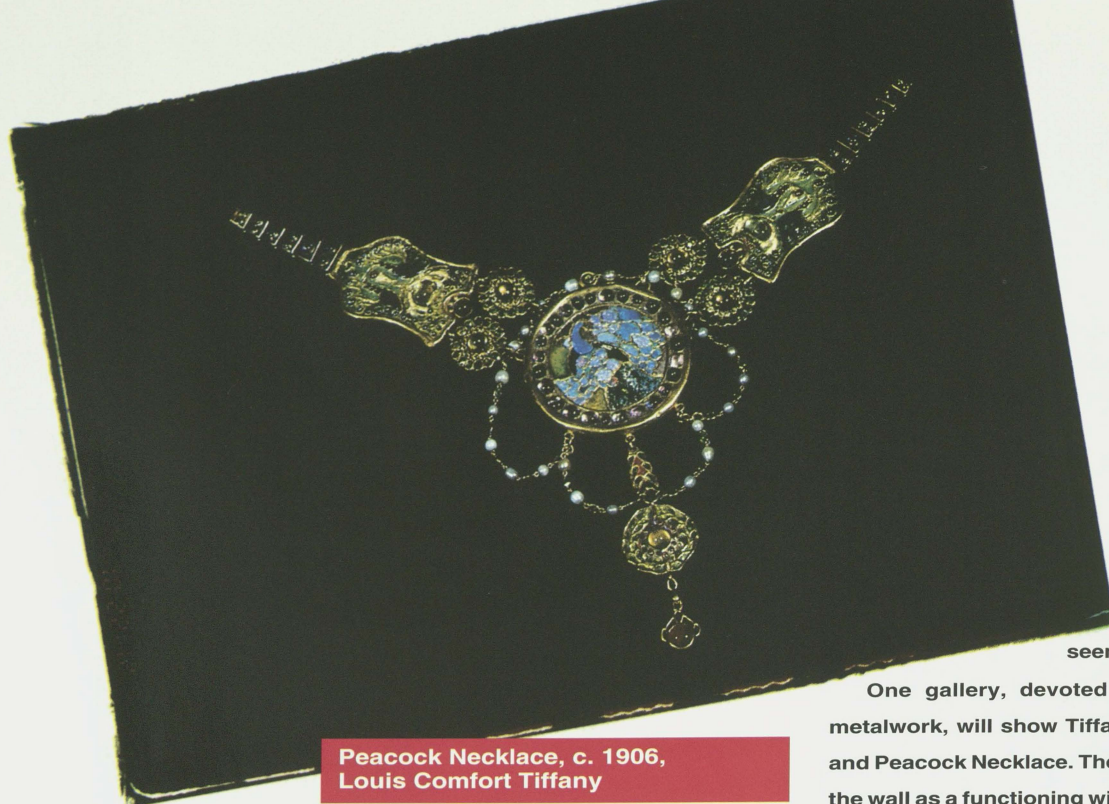
MORE THAN A THOUSAND RUNNERS and walkers took part in the 150-mile Run of the Century which began with the "Dog Days Run" in Gainesville October 28 and ended in Tallahassee with the "Old Capitol Fun Run" October 29. Local committees in the eight counties traversed by the footrace conducted three-mile segments of the run in their counties.

One of the highlights of the two-day event was the unfurling in front of the Old Capitol of the largest American flag in the United States. The nine-story flag was hung from a crane as the runners completing the race ran under it. It then was lowered, rolled up and carried to the plaza between the old and new capitol buildings, where it was unfurled again by participants in the post-run celebration. Food, music, marching bands, rifle teams and a birthday cake all added to the festivities.

In addition, the 1995 Florida Sesquicentennial Time Capsule containing 150 items of memorabilia representative of Florida was dedicated and placed beneath the steps of the Old Capitol. The time capsule will be opened in 2045 on the occasion of Florida's Bicentennial.—R.E.

Nine-story American flag unfurls in front of The Old Capitol.





**Peacock Necklace, c. 1906,
Louis Comfort Tiffany**

THE CHARLES HOSNER MORSE MUSEUM of American Art recently expanded and is now located at its new Park Avenue North address in Winter Park. Exhibition space in the new facility has more than doubled, increasing the number of galleries from six to fifteen. Also, the number of art works displayed has

Winter Park

THE NEW MORSE MUSEUM OPENS ITS DOORS

increased from 200 to more than 600, including many works not previously seen by the public.

One gallery, devoted exclusively to Tiffany jewelry and metalwork, will show Tiffany's famous Four Seasons Gold Box and Peacock Necklace. The beautiful Magnolia Window, built into the wall as a functioning window to the outside, is also displayed. What may be Tiffany's most serene design, the fountain vase he created for Laurelton Hall's Fountain Court, will be the focal point of an exhibit designed around Tiffany's Oyster Bay mansion. In the new museum, virtually every medium that Tiffany worked in will be shown, tracing every period in his creative lifetime. For more information, call (407) 645-5311.—PMP.

SOMETHING FOR EVERYONE Archaeology Week

The third annual Florida Archaeology Week will be held from March 2-10. This state-wide program is organized by the Florida Anthropological Society and its twelve chapters, and is sponsored by the Division of Historical Resources, the Florida Archaeological Council, the Division of Recreation and Parks, the National Park Service and the U. S. Forest Service.

A wide variety of events throughout the state is planned, including library and museum displays, lectures and special archaeological programs. Some highlights include archaeology days at the Pinellas County Science Center, the Narvaez Site in St. Petersburg and the Caladium Arts and Crafts Co-op in Lake Placid on March 2, and at the Monkey Jungle in Miami and the

Collier County Museum in Naples on March 10. "Walk Back in Time" at Wekiwa Springs State Park in Orange County on March 30-31 is a living history program which uses re-enactors to portray eight different time periods in Florida's history. A very special exhibit at the Collier County Museum through April 30 will display the Calusa Cat, a statuette found one hundred years ago on Marco Island and on loan from the Smithsonian. The carving is one of a number of Calusa artifacts which will be on display at the museum that were discovered by Frank Hamilton Cushing at one of the richest archaeological sites in North America.

Numerous other events are planned at lo-



cal libraries, museums and state parks. For a complete listing call (813) 991-4643 (leave message) or use the e-mail address: tsimpson@luna.cas.usf.edu.

Storytellers to Spin Yarns at White Springs

The Third Annual Storytelling Fest will be held April 26–27 in White

Springs at the Stephen Foster State Folk Culture Center, featuring fifteen of the state's finest storytellers.

On Friday evening, Florida stories, legends and tall tales will be directed toward elementary and secondary school students,

who will also be able to take part in a story swap. Saturday's storytelling activities are geared toward families and adults. The Saturday evening performance will be held outdoors in the amphitheater, weather permitting, and the finest yarn spinners in the

state will be featured.

Five different story stations will operate simultaneously each day. Friday hours are 10 a.m. until 3:30 p.m., and the Saturday performance takes place from 7 p.m. until 9:30 p.m. For more information, call (904) 487-2333.—PMP.

Floral City Hosts Two-Day Strawberry Festival

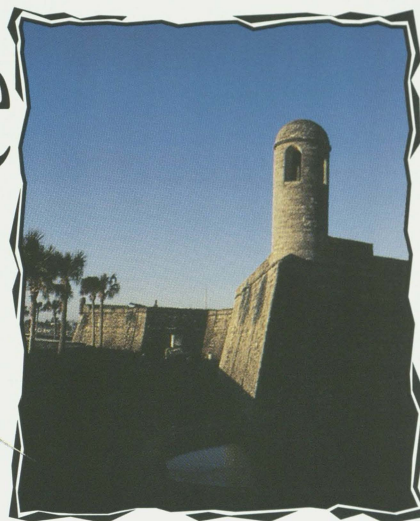
STRAWBERRIES ARE THE FEATURED performers at the 9th annual Floral City Strawberry Festival to take place on March 23. The event attracted more than 28,000 people last year. Food, arts and crafts and music are the three main ingredients offered at Floral Park in Floral City beginning at 9:30 a.m. and lasting until 5 p.m. each day.

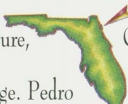

Over 120 arts and crafts dealers are expected this year. All vendors are required to have at least one strawberry item available at their booth, with a one hundred dollar prize for the vendor with the best strawberry motif.

The highlight of the Floral City Strawberry Festival is an event within the event. The Citrus Sertoma Fiddling Championship will offer visitors the chance to see and hear some of the finest musicians in the state. Both amateurs and professionals will compete in competitions using fiddles, mandolins and banjos.

For more information, call the Citrus County Chamber of Commerce at (904) 726-2801.—PMP.

St. Augustine. Founded When The Earth Was Still Flat.



When this seaside fortress was founded, most of the world's academics believed the Earth was still flat. Sure,  Columbus sold his story to the queen. Society, however, thought he'd gone over the edge. Pedro Menendez de Aviles didn't care. He was busy laying claim to a breathtaking stretch of beach in The New World. Soon it was booming with activity. And cannons. Today, St. Augustine's architecture, cobblestone streets  and mighty fortresses still reflect an age of discovery. And of disbelief. Eventually, the world came around. We hope you will, too.

St. Augustine

YOUR PLACE IN HISTORY.

For information on St. Augustine, or St. Augustine Beach on Anastasia Island call 800-OLD CITY (800-653-2489). Or write to St. Augustine Tourism, 88 Riberia Street, St. Augustine, Florida 32084. Funded by St. Johns County Tourist Development Council.

THIS FALL THE DEPARTMENT OF STATE DEBUTED ITS NEW HISTORIC MARKERS by placing the first ones along the 150-mile route of the "Run of the Century." In addition, Secretary of State Sandra B. Mortham appointed the new

New Historic Marker Program Underway

Florida Historical Marker Council which will review applications for the placement of Florida Heritage markers at Heritage Sites and Heritage Landmarks. The new markers are distinguished by the use of the Florida Heritage logo.

The first markers include the University of Florida Campus Historic District, the City of Newberry Historic District, the railroad depot in High Springs, the town of Fort White, the Suwannee River, Mayo, the Dial-Goza House in Madison, the Lamont Community, Taylor County, Rosewood in Jefferson County and The Old Capitol in Tallahassee.

Members of the Florida Historical Marker Council are Dr. Judy Bense, an archaeologist from Pensacola; Frank de Varona of Miami, who serves as administrator for Dade County Public Schools; Linda Mansperger, executive director of Historic Spanish Point in Sarasota; Dr. Larry E. Rivers, professor of history at Florida A & M University in Tallahassee; and Deborah Scott, manager of the Citrus County Office of Historical Resources.

The new marker program was established by the Florida Legislature in 1994, which created the council and revised the criteria for awarding markers. Heritage Sites must be at least 30 years old and bear local or regional significance. Heritage Landmarks must be at least 50 years old and have statewide significance. Sites must be accessible to the public and still reflect their historic characteristics. The markers will generally be placed where historic buildings or structures or their visible remains are still in place. Successful applicants for markers will purchase them through the Division of Historical Resources, which will occasionally offer matching grants for Florida Heritage markers.

For more information about the marker program, call (904) 487-2333 or 1-800-847-PAST.—R.E.



LETTERS

Florida Heritage continues to look great! I used to feed peanuts to pigeons when I was six years old near the minarets (*of the Henry B. Plant Museum, Fall, 1995*).

BILL MARQUARDT

The officers of The Chiselers, Inc. send you heartiest congratulations for your splendid article on the Henry B. Plant Museum. The magazine cover was particularly dramatic. We also appreciate your mention in the article of the impor-

tant role we Chiselers have served in the preservation of this national treasure. It is our life and our pride!

PHYLLIS KIMBEL

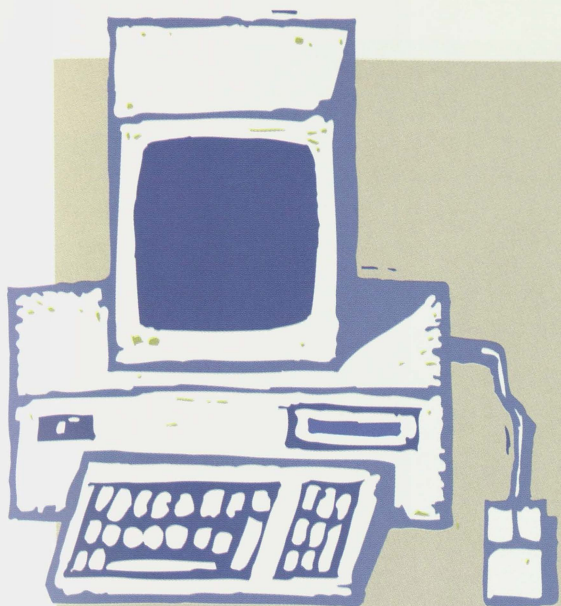
Your Fall issue is clearly award-winning. We have been the topic of numerous articles over the years. Most have been simply a rehash of other stories and brochures, so it came as a delightful surprise to see...a fresh, vibrant approach to an old topic that had never been given thoughtful, proper

attention. Thank you for the outstanding job you are doing for the state.

CYNTHIA GANDEE, DIRECTOR
Henry B. Plant Museum

On behalf of the Lake Placid Mural Society...thank you for doing such a wonderful job of presenting our project. It certainly will make an impression on all who read it and many will want to come to see what our town has done.

BOB PORTER



FLORIDA HERITAGE GOES ON-LINE AND TOLL-FREE

You can now call Florida Heritage publication offices at a toll-free telephone number: 1-800-847-PAST (7278).

The same number can be used to obtain information about historic preservation grants, markers, technical assistance, Florida Heritage education and other programs offered by the Division of Historical Resources through the Bureau of Historic Preservation.

In addition, information about Department of State and Division of Historical Resources' programs is now available on the World Wide Web. Those with internet access can now call up pages about the Division's various bureaus, including the grants program, archaeological research, and Florida Heritage publications. Additional pages will be designed and added throughout the next year. Access the home page at <http://199.44.58.12/>.—R.E.

NEW FLORIDA MAIN STREET CITIES ANNOUNCED

Six new communities have been selected to participate in the Florida Main Street Program. Those chosen based on the recommendations of a seven-member advisory committee are Bonita Springs, Cocoa, Ormond Beach, Wauchula, Winter Haven and the Washington Avenue district of Miami Beach.

The six communities will join 35 other local Main Street programs that have received assistance from the Florida Department of State since 1985 to revitalize their historic downtown areas. Designation as a Main Street community brings technical assistance for a three-year period and makes the community eligible for a one-time \$10,000 grant to initiate the program.

Since 1985, the Florida Main Street program has proven to be one of the most successful and cost-effective programs in state government. More than 2,700 downtown projects have been completed in Main Street communities, representing more than \$208 million in local reinvestment. During this period, the state investment in the program has been just over \$2 million.

The Bonita Springs program will focus on the historic commercial corridor which flanks the Imperial River on old U.S. 41. Two historic landmarks are the recently rehabilitated Shangri-La Natural Health Resort and the Everglades Wonder Gardens, a zoological park.

Cocoa's 15-block Main Street area fronts on the Indian River and contains a portion of the original route of U.S. 1. At its heart is Cocoa Village, a tourist-oriented retail center. Of the 86 buildings in the program area, more than 60 percent were constructed before 1945.

In Miami Beach, Main Street activities will address a 22-block commercial corridor developed during the 1920s and 1930s along Washington Avenue in the South Beach area. Located in the heart of the city's famed Art Deco district, this area contains exceptional concentrations of both Mediterranean Revival and Moderne commercial architecture.

The Ormond Beach program will address two 34-block commercial areas on the east and west banks of the Halifax River. Among the nearly 200 buildings in these areas are The Casements, former home of John D. Rockefeller, and the Ormond Memorial Art Museum.

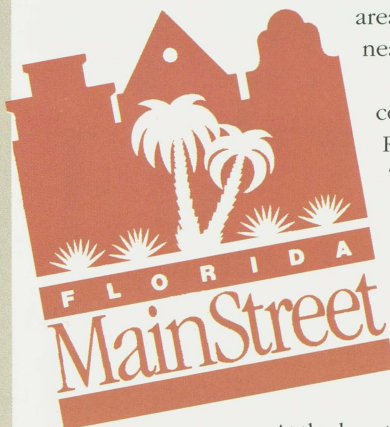
Anchoring the ends of the Cracker Main Street program area in rural Wauchula are the 1926 City Hall, currently under rehabilitation, and the historic Hardee County Courthouse. More than 50 percent of the 82 buildings in the 10-block program area were constructed before 1930.

At the heart of Winter Haven's 28-block program area is Central Park, a popular venue for recreational and cultural programs. More than 40 percent of the 120 buildings in the area were constructed between 1900 and 1945.

Secretary of State Sandra B. Mortham said, "I am pleased we have been able to expand the program this year by doubling the number of communities selected." —R.E.



Shangri-La Natural Health Resort



WILLIAM LAMB PICKNELL
Midwinter Florida, 1875



FLORIDA'S HISTORY THROUGH ART

THE VICKERS

The warm, moist atmosphere of the St. Johns River filters through an amber-colored light. A haunting full moon rises above the darkened waters of the Everglades. Bright sunshine rendered in an impressionistic style fills a Fort Lauderdale garden. A tangle of vines and palms frames a red sunset on the Oklawaha River.

These are but a sample of the most important private collection of Florida art in the world: the Vickers Collection. Included in the group are the works of such nationally renowned American artists as Martin Johnson Heade, Winslow Homer, George Inness,



ROBERT J. CURTIS
Osceola, 1845



COLLECTION

The most comprehensive collection of Florida art yet assembled brings together a rich blend of images of the state's history and landscape.

BY MICHAEL ZIMNY

PHOTOGRAPHS OF PAINTINGS BY JAMES QUINE

WINSLOW
HOMER
*The
Black Bass,*
1904



F. J. BOLINGER
*1926 Hurricane
in Miami,* 1927



Thomas Moran and Louis Comfort Tiffany, in addition to many lesser known artists.

Through January 1997, sixty-five pieces from the collection will travel from the Museum of Arts & Sciences in Daytona Beach which organized the exhibition to Tallahassee, Jacksonville and Miami as part of Florida's continuing Sesquicentennial celebration. Entitled "Celebrating Florida's History—Paintings from the Vickers Collection," the exhibition was funded by a major grant from the Florida Department of State, the Museum of Arts and Sciences in Daytona Beach, Poe and Brown Insurance and SunTrust Banks of Florida.

Sam and Roberta Vickers of Jacksonville have been collecting Florida art for a quarter century and have sought to focus on art which captures the state's history and unique environment. "We were amazed at how many great artists visited and painted Florida and how

few works were known or available," Sam Vickers said recently.

The Vickers Collection spans more than one hundred years, beginning with George Washington Sully's *House in Magnolia*

(1829), to the more recent *Highland Lake* (1953) by Benson Moore. As they began their collection, the Vickers realized that Florida was usually visited, rather than settled, by artists.

Also, artists in any appreciable numbers came to Florida later in the state's history, and then not chiefly to paint, but for reasons of health or recreation.

Artists represented in the ex-



A. H. WYANT
*Enterprise at
Lake Monroe, 1871*



EVERETT SHINN
*Saturday Night
at Ringling*

state's settlement and history, both directly and retrospectively. Similarly, Robert J. Curtis' famous portrait of Osceola (1845) and George Catlin's drawings of the Seminole tribe illustrate Florida's Native Americans.

The landscape drew other prominent artists to Florida, and their work provides a valuable glimpse of how this part of the state once looked. The Boston artist William Morris Hunt captured Florida's unspoiled, exotic image in his *View of the St. Johns River* (1879). Thomas Moran's *Fort George Island* (1880), the exhibition's signature piece, similarly depicts the lush Florida landscape in a group of palms silhouetted against a mottled golden sky.

Other artists in the exhibition drew their inspiration not only from the Florida landscape but from a nationally recognized school of painting or from a distinctive individual style. Martin Johnson Heade's *Evening, Lake Alto* (1883) shows

the influence of the Hudson River School in its sweeping panorama and the quiet, peaceful feeling evoked by the image of a marsh reflecting a sprinkling of puffy clouds. George Inness, who began visiting Florida's Gulf Coast in 1890, brought his own inner vision to the landscape, dissolving the subject into a translucent mass of color in *The Golden Sunset* (1890). Likewise, Winslow Homer's *The Black Bass* (1904) shows the unmistakable spontaneity associated with this artist's personal style.

Numerous lesser known artists who worked with a wide variety of subjects and technique are also represented in the exhibition. Recognizing the rapid changes which Florida has experienced, Sam and Roberta Vickers continue their efforts to collect images of the state's artistic record as a legacy for others. "We love Florida and want this collection to capture its variety and special beauty," they said. ■

To Learn More

"Celebrating Florida's History—Paintings from the Vickers Collection" will travel to the following locations this year:

The Museum of Florida History,
Tallahassee, (904) 488-1484.

January 18–May 20

Cummer Gallery of Art, Jacksonville,
(904) 356-6857.

June 14–September 1

*Historical Museum of Southern
Florida*, Miami, (305) 375-1492.

October 11–January 26, 1997

A full-color catalog "Celebrating Florida: Works of Art from the Vickers Collection" including all of the works in the exhibition will be available for purchase at each of the three museums. For additional reading we suggest the following titles:

Beesch, Ruth K. and others. *Florida Visionaries: 1870–1930*. Gainesville: University Press of Florida, 1989.

Pennington, Estill Curtis.
Look Away: Reality and Sentiment in Southern Art. Spartanburg, South Carolina: Saraland Press, 1989.

White, Dorothy K.
Florida Painters: Past and Present.
St. Petersburg: St. Petersburg
Historical Society, 1984.

hibition painted Florida scenes for a variety of reasons. Works such as Sully's precisely painted watercolor *House in Magnolia* and Louis Comfort Tiffany's *St. Augustine* (1885) record the



Taking a Second Look

Finding new uses for old buildings is one way Orlando is trying to preserve its past.

BY MICHAEL ZIMNY

From her downtown office,

Orlando's historic preservation officer Jodi Rubin looks at the city's glittering new skyline as she talks about historic preservation in a city frequently identified with a mouse. "For anyone who thinks Orlando is just Disney, come downtown," she says. "You'll be surprised." The city is home to a textbook collection of twentieth century architectural styles, brick streets, a variety of historic neighborhoods and more than eighty landscaped lakes.

Now in its twentieth year, Orlando's historic preservation program has surveyed thousands of buildings, designated five historic districts and thirty individual landmarks and has enacted a historic property tax exemption program. In Orlando, Rubin says, historic preservation begins from the ground up—residents join together to petition the city to have their neighborhood historically designated, then develop a protective ordinance tailored to their community's unique character.

The city has also tackled the difficult problem of reusing old buildings in a half-dozen imaginative projects. Adaptive-reuse—changing a building's original function to a new one to meet contemporary needs—is rarely an easy task. Historic buildings may languish vacant for years or decades waiting for the right combination of vision, talent and resources to breathe new life into them. Large buildings such as the Old Orange County Courthouse, soon to be rehabili-

tated as the county's new historical museum, can be particularly difficult because of their size and cost. Yet, when everything comes together, a once forgotten historic building can get a new lease on life.

Dr. Phillips Center

Orlando's largest adaptive re-use project completed to date is the Lake Ivanhoe power plant, which has been rehabilitated as a performing arts center. Distinguished by tall, round-arched windows, the Italian Renaissance-inspired building was constructed in 1922 by the Orlando Utilities Commission for use both as a power and water plant. The plant kept Orlando's lights burning until 1958 when its generator was silenced and the facility taken off line. For almost forty years, its more than 70,000 square feet of space was used for storage or stood vacant.

In 1987, the Ivanhoe Foundation, Inc. was established to rehabilitate the former power plant into a training and rehearsal facility for a variety of Orlando arts groups. The project would

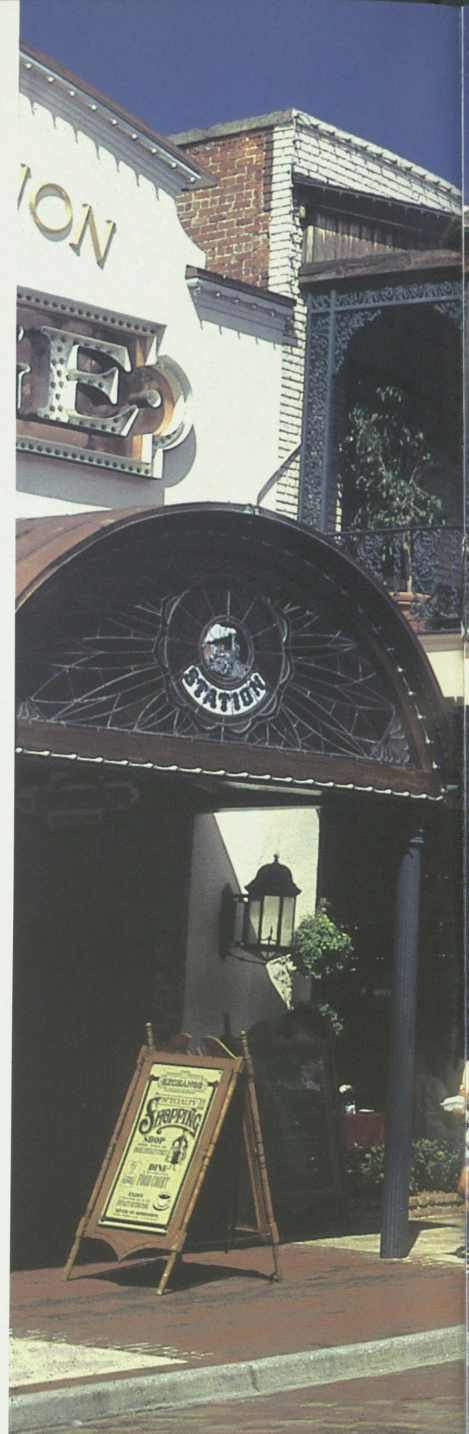
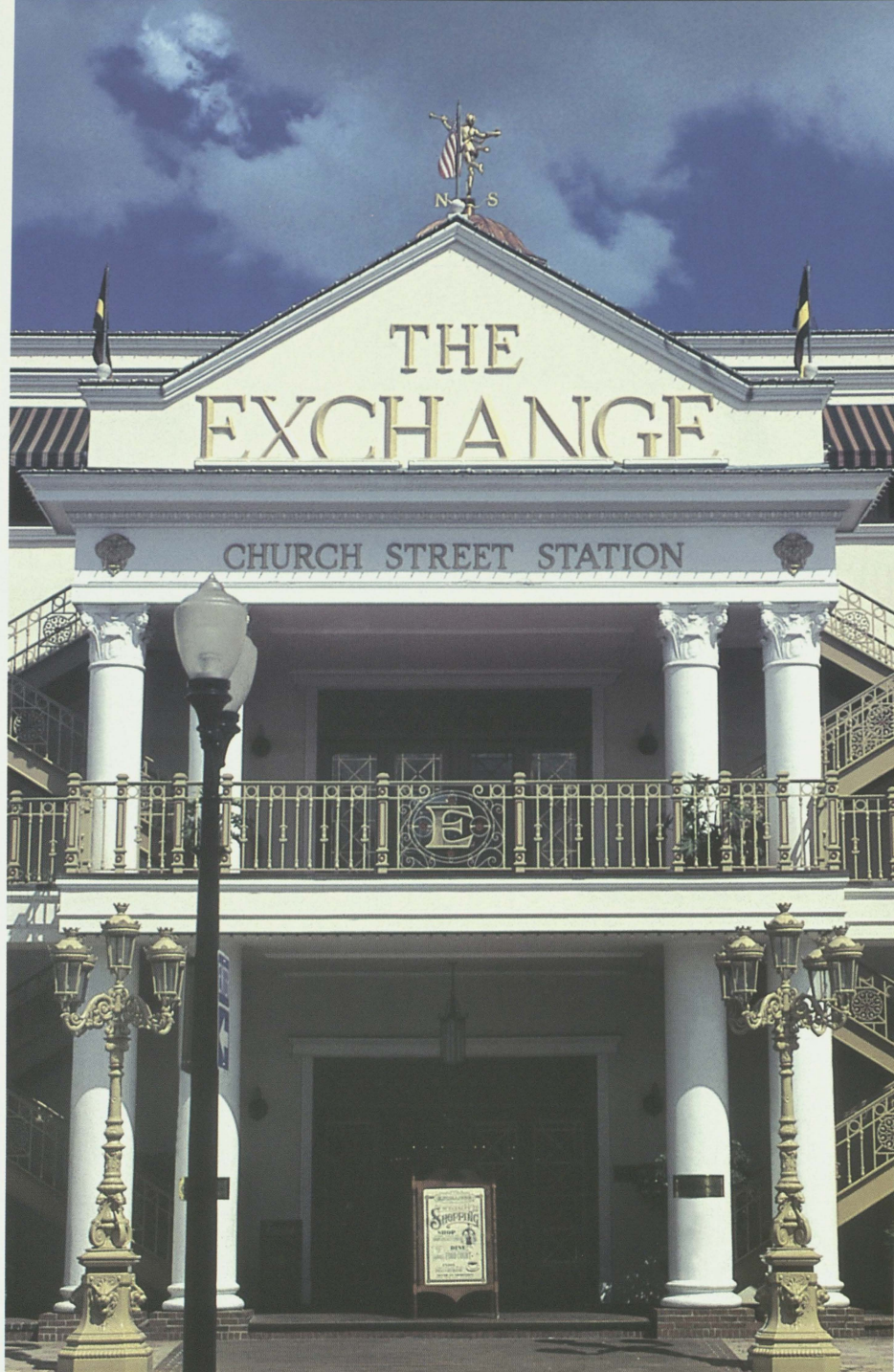


ERIC DUSENBERY





The Dr. Phillips Center for the Performing Arts, formerly the Lake Ivanhoe power plant, still suggests much of its original function.



eventually take six years and cost \$5.4 million to complete, with funds coming from a variety of state, local and private sources.

The project preserved the building's stately Orange Avenue facade while transforming its interior into a labyrinth of offices, storage areas and rehearsal areas presently used by the Orlando Opera Company and the Southern Ballet Theatre. Hints of the building's former industrial function remain, including skylights, exposed brickwork and pumping machinery. Just a short drive north of the Center on Orange Avenue is an attractive collection of antique shops and restaurants which offers an unexpected glimpse of another part of historic Orlando.

(Above and right)
Downtown Orlando's
Church Street and its
many attractions.

(Below right) The Club
retains its original
Firestone sign.

Old Orlando Depot

The historic centerpiece of downtown Orlando's popular Church Street Station is the Old Orlando Depot. This classic example of Victorian railroad architecture was constructed in 1890 by Henry B. Plant for his South Florida Railroad. With its long, sweeping roofline, conical tower and onion-shaped cupola, the building stands out sharply against its neighboring skyscrapers. The depot functioned as a railroad station until 1926, although it continued to be used as a ticket outlet until 1972.

By this time, downtown Orlando had fallen on hard times as businesses and stores began to relocate to suburban locations. The downtown renaissance began with the establishment of Church Street Station by Bob Snow in 1974. A host of restaurants, specialty shops



MICHAEL ZIMNY

and novelty attractions gradually followed, eventually making downtown Orlando an international entertainment destination. Through this metamorphosis, the Old Orlando Depot survived and now houses retail shops and offices for Church Street Station.

The Club

The Orange Avenue Firestone Tire and Service Center has been an Orlando landmark for more than sixty years. The building, a fanciful mix of Spanish and Art Deco design, opened in 1930 and went on to serve Orlando's motorists nearly uninterrupted until it closed in 1991. Amazingly, the building stood practically unaltered through this time, its red neon Firestone sign remaining untouched.

In 1992, Miami nightclub executive Jon Marsa saw the vacant



building as a future nightspot. Pouring three million dollars into its rehabilitation, Marsa left the exterior of the building largely unchanged, but transformed its interior into a huge dance floor with a large stage and three bars overlooked by two mezzanine levels. He used the garage's original carlifts as dance platforms and retained the building's original signage to reinforce its automobile theme.

The Courtyard at Lake Lucerne

Only a brisk walk from downtown Orlando stands one of Florida's most unique bed and breakfast complexes. The father/son team of Charles and Sam Meiner began their work on The Courtyard at Lake Lucerne in 1985 with the restoration of one of Orlando's oldest houses, the Queen Anne style Normant-Parry House. It re-opened the following year as the Normant-Parry Inn and now serves its guests in fourteen elegantly furnished rooms and a Victorian parlor.

The Meiners' eyes then fell on the nearby 1947 Wellborn Apartments. With modernistic signage, porthole windows and pipe railings, the Wellborn is one of Orlando's finest examples of Art Deco architecture. The Meiners capitalized on its architectural distinction, rehabilitating the building in 1988 as part of their bed and breakfast complex, but respecting its original style by furnishing it with Art Deco antiques and contemporary reproductions.

To complete the project, the modest I. W. Phillips House was acquired and moved in 1988 to create a private courtyard space for the complex. The building was extensively renovated to meet its new use and lavishly furnished with antique furniture, art and a Tiffany stained glass window salvaged from a Washington, D. C. house.

(Near and far right, bottom left) The Courtyard at Lake Lucerne includes the Normant-Parry and I. W. Phillips Houses and the Wellborn Apartments. (Bottom right) The Marks Street Senior Center.





Marks Street Senior Center

As Orlando's population began to grow during the 1920s, so did its need for new schools. Local architect Howard M. Reynolds found himself in the enviable position of architect for the Orange County School Board during this time. Using an economical duplicate school concept, Reynolds designed nine schools in Orlando, among them the 1925 Mediterranean Revival style Marks Street Elementary School. The school served the nearby Park Lake area for the next forty years until it was converted to a special education school in 1967 and then served as the school district's book depository beginning in 1972.

The building assumed a new role in 1984 when, now owned by Orange County, it re-opened as a multi-purpose senior center. Over the next several years, more than one million dollars went into the building to further improve its appearance and operation. Today, sporting a fresh coat of pink paint, Orlando's oldest Mediterranean Revival school provides a variety of programs such as health screening, evening dances and day trips for more than 6,000 seniors monthly. The 1920 Delaney School underwent a similar metamorphosis in 1984 and now serves as the city-run Beardall Senior Center. The 1922 Jones High School was also renovated in 1984 and now serves as a neighborhood center for the African-American Callahan community. ■

*When everything comes together; a
once forgotten historic building
can get a new lease on life.*



To Learn More

You can visit these and other adaptively reused buildings at the Florida Trust for Historic Preservation's annual meeting this May. The Courtyard at Lake Lucerne will host the Trust's Awards Reception, and the Dr. Phillips Center will welcome guests at the meeting's Gala Banquet. Tours will visit Sanford, Winter Garden and Winter Park to show how different governments work to promote historic preservation. For more information on the meeting, call the Trust at (904) 224-8128.

FLORIDA'S UTOPIAN COMMUNITY

Koreshan Unity

STORY AND PHOTOGRAPHS BY
PHILLIP M. POLLOCK

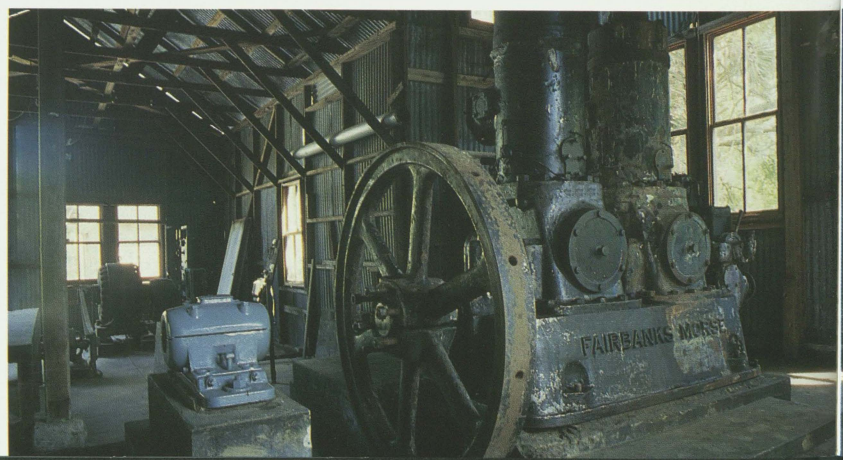
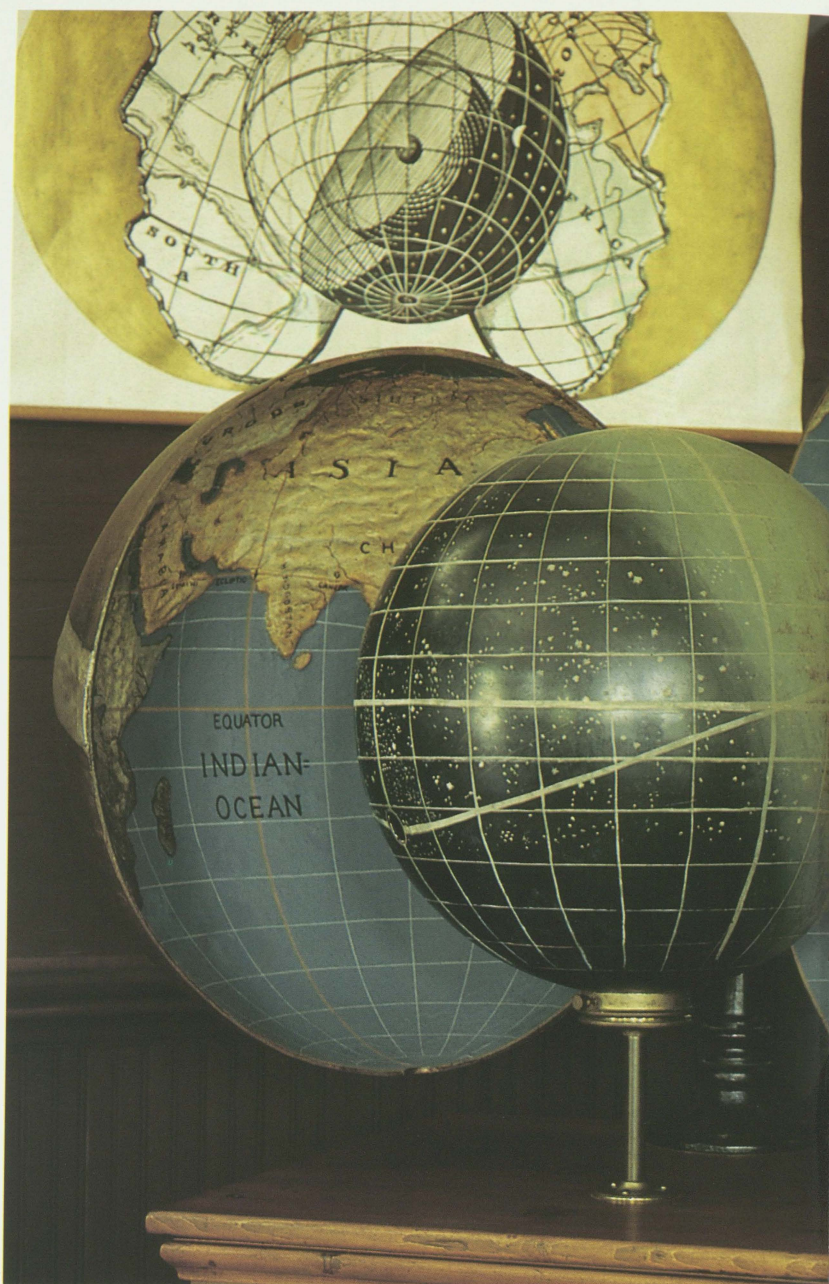
“It is the purpose of the Koreshan Unity to inaugurate the construction of a great city,” proclaimed Dr. Cyrus Teed upon his arrival in Estero, near Fort Myers, in 1894. It was just one of many grand promises made to a small group of men and women who followed him from Chicago. His city would have, as its foundation, “an industrial system, destined by revolution—not riotous, but peaceable, to extend throughout the world . . .”

Teed’s utopian Florida community was planned to accommodate nine million people in six square miles of bug-infested wilderness. Numbering only in the hundreds, the Koreshan Unity fell far short of expectations. The closest Teed came to an industrial system was a powerful diesel generator and an adjacent tool shed. Today, a few pieces of the Koreshan Unity settlement, fifteen or so large and small buildings, still stand as part of the Koreshan State Historic Site, a fragment of a grand utopian scheme.

Teed, who took the name Koresh (Hebrew for “shepherd”), had what he termed an illumination as early as 1869, unfolding a spiritual idea that became known as the Koreshan Unity. He and his few followers were very committed to a type of Christianity fashioned from early religious and social ideas. *Koreshanity* was similar to religions practiced in communities established by Shakers, Mormons and Harmonists. Celibacy and communal property were the two primary requirements for life in the settlement. In exchange for these sacrifices, those who joined were promised security—both financial and personal—and an ordered, but fulfilled, life.

The settlement offered educational opportunities for all members, including studies in medicine, history, music and a Koreshan version of science known as Cosmogony. Art Hall, which still stands today, was the site for most of the schooling, theatrical productions, lectures and musical events. An elevated stage inside exhibits a primitive wooden drum set, with “Koreshan Unity Orchestra” lettered in faded black type. Along the walls is an extensive collection of framed oil paintings, including several images of early Florida. Most of the work is that of Douglas Teed,

This utopian community was planned for nine million people in six square miles of bug-infested wilderness.



son of Cyrus, though paintings by other members of the Koreshan Unity hang among them.

Art Hall also contains a large, quaint model that interprets Cosmogony, the Koreshan concept of the universe. A hollow globe, split open with the earth's surface traced along its inner lining, holds an internal sun-centered universe, complete with moon and countless stars.

Before Art Hall was constructed in 1905, Bamboo Landing (hedged with bamboo cuttings taken originally from the Edison estate just north of Estero) was the primary entrance for boat passengers who came by way of the Estero River. Formal concerts were performed here, as well as a water pageant which was part of the annual Solar Festival. The festival is still celebrated in October each year.

Bamboo Landing funneled visitors toward the Founder's House, also called the Teed House and Children's School. Although displaying a very plain Shaker-like exterior, the home's Victorian interior, as seen in early photographs, contained a busy mix of rugs, furniture and decorations. It is the oldest remaining building at the Koreshan site and has been restored to its 1896 appearance.

A short walk from the Founder's House is the two-story Planetary Court, with large wrap-around porches on both levels.

At the turn of the century, when the women's suffrage movement was still in its infancy, Teed embraced the idea of equality by appointing a governing council of seven women (Sisters of the Planetary Court) who had ultimate say in settlement policy. Each of the council members occupied a separate room.

(Top left) This quaint "Cosmogony" model was used by Koreshan Unity members to explain their place in the universe. (Top right) The Bamboo Landing was the first glimpse of Cyrus Teed's utopian community when visitors arrived by boat via the Estero River. (Bottom left) A powerful Fairbanks Morse diesel engine provided enough power to light 1,000 light bulbs and numerous small machines at the settlement. (Bottom right) A serene light fills the Planetary Court where the settlement's governing council of women met.

Spartan furnishings, wooden-backed chairs and a square oak table furnish the Planetary Court council meeting room, where day-to-day community business was conducted.

Even though well-populated areas of Florida were already electrified by the 1920s, isolated parts of the state, like Estero, lagged behind. To advance their move into the twentieth century, the Koreshan Unity purchased a Fairbanks Morse diesel engine that operated from 1925 to 1946. Teed promoted conservation by ringing a bell at 10 p.m. every evening as a warning that power would be turned off for the day. The huge generator supplied enough electricity for 1,000 fifty-watt bulbs and small machines scattered throughout settlement buildings.

In 1946, the generator became obsolete and was sold to a Venice icehouse (its last known address). Recently, Koreshan Historic Site volunteer Jim Purcell found an identical Morse generator that, years earlier, had been put out to pasture near LaBelle. Purcell and others hope to see the incredible half-ton flywheel spin on its axle, filling the Electric Generator Building with whirring sounds, just as it would have long ago.

By 1961, the Koreshan Unity had dwindled to just four people. Of those four, Mrs. Hedwig Michel was the last to live at the site. She spearheaded the donation of 305 acres of settlement holdings to the State of Florida. As a result, the public is now able to re-live Cyrus Teed's utopia, where his followers dreamed and worked and where seven Sisters of the Planetary Court ruled. ■

To Learn More

The Koreshan State Historic Site is located about fifteen miles south of Fort Myers. Turn right off U.S. Highway 41 onto Corkscrew Road to the park entrance. The park is open to the public every day of the year from 8 a.m. to 5 p.m. For further information, call (813) 992-0311.

More than

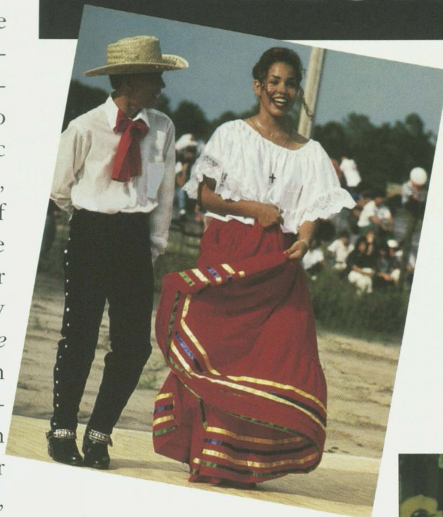
160,000 Mexican-Americans call Florida their permanent home, bringing with them the music, dance and celebrations of their homeland. Weekly *bailés* (dances) take place year-round in Homestead and the Lake Okeechobee area. Moore Haven boasts large annual Mexican festivals. At least two radio stations feature Mexican music full time. On Saturday nights, *norteño* and other styles of Mexican-American music can be heard at dance halls all over Florida. Independence Day (September 16) and *Cinco de Mayo* (May 5) celebrations in Homestead, Immokalee, Orlando, Apopka, Pierson in Volusia County and other towns feature Mexican food, music and folk traditions.

Tomás Granado is a *norteño* accordion player who lives in Homestead and owns a music store catering to Mexican-Americans. *Norteño* music, named for its origins in Northern Mexico, often has a polka beat traced to German influences in Mexico and Texas. Granado and his band, or *conjunto*, play polkas, *boleros*, *redovas*, *rancheros* and *huapangos* at parties and dances in and around Homestead.

Granado has also re-established the practice of *serenatas*, or serenades, for Mother's Day. Families pay a small fee for Granado's band to serenade their mother at a specified window of her house. The traditional time for *serenatas* is before dawn, and with their popularity on the rise, the band

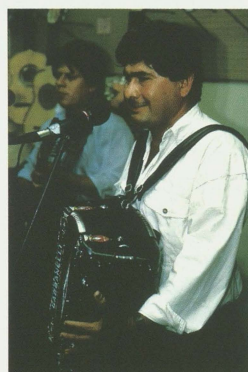
Tomás Granado and Abraham Arrazola practice a polka on traditional diatonic button accordions during the apprenticeship.

THE FOLK CULTURE OF MEXICAN-AMERICANS IN FLORIDA



Folkloric dance has a formal style and the dancers spend many years in training. These dancers performed at a Mexican Independence Day festival on September 16 in Pierson, Florida.

Animación del Norte of Homestead is one of more than a dozen conjuntos playing Mexican-American norteño music in that south Florida community.



Irene Gaure celebrates her fifteenth birthday at an elaborate quinceañera in Perrine, Florida. As in many Hispanic cultures, young Mexican-American women are feted on this occasion.



begins after midnight to complete as many as twenty performances by daybreak. The most requested songs are "*Las Mañanitas*" ("The Dawns"), "*Oh Madre Querida*" ("Oh Mother Dear"), and "*Mil Flores de Mayo*" ("A Thousand Flowers of May"), all traditional pieces, as well as several the band has written especially for Mother's Day, including "*Buenas Dias Madrecita*" ("Good Morning Mama").

Granado recently served as a master in the Division of Historical Resources' folklife apprenticeship program, in which folk arts are transmitted from master to apprentice, ensuring the survival of traditional skills. Abraham Arrazola, also a musician in Homestead, worked with Granado for seven months to learn the ornamentation, phrasing and rhythms of the *norteño* accordion style. Although the apprenticeship is over, Arrazola continues to expand his accordion skills and has formed his own band to play in church.

More than sixty bands play Mexican music in Florida at dance halls, rodeos and festivals, at least twelve in Homestead alone. Two of the best groups, *Mariachi Cobre* and *Mayalandia*, regularly perform at Epcot, playing the more formal folkloric music that arose out of the large ranches in Mexico and southern Texas.

The food, music and dances that Mexican-Americans have brought with them to this country are rapidly growing in popularity across the United States. By preserving their traditions, Mexican-Americans can reaffirm their family and community bonds and provide an opportunity for other Floridians to appreciate and share in the expression of their culture. ■

STORY BY RUSTY ENNEMOSER • PHOTOGRAPHS BY BOB STONE

February–May 1996

Through February 17

Cocoa

"A Master's Touch." A selection of scrimshaw powderhorns created by artist Nick Masters of Youngstown, Ohio. The Brevard Museum, Inc. (407) 632-1830.

Through March 3

Delray Beach

"Kindred Spirits: Japanese Mingei and Shaker Craft." A major exhibition comparing cultures with some 200 items, including furniture, textiles, baskets, tools and domestic utensils. The Morikami Museum and Japanese Gardens. (407) 495-0233.

Through March 17

Gainesville

"Fabled Lands/Fabled Treasures: Art from Morocco." Rare objects from some of Morocco's finest museums. Samuel P. Harn Museum of Art. (904) 392-9826.

Through March 17

Melbourne

"Four Centuries of Masterpieces from the Cornell Collection." Ap-

proximately 80 masterpieces, including painting, sculpture, drawing and decorative art, spanning four hundred years. Brevard Art Center & Museum. (407) 242-0737.

Through March 24

West Palm Beach

"Andrew Wyeth: The Helga Pictures." Eighty paintings, watercolors and drawings from the

Helga series by one of the greatest American realist painters. Norton Museum of Art. (407) 832-5196.



De Soto National Memorial's "Living History Camp."

"Andrew Wyeth: The Helga Pictures." Norton Museum of Art, West Palm Beach



Through April 7

Miami

"Miami Movers and Shakers." Look through the lens of photographer Ray Fisher and see images that highlight the people and events that have made Miami the cosmopolitan city it is today. The Historical Museum of Southern Florida. (305) 375-1492.

April 26-27

White Springs

Third Annual Storytelling Fest. Storytelling festival with children's programs on Friday and family/adult programs on Saturday. (904) 487-2333.

Through April 28

Miami Beach

"The Arts of Reform and Persuasion 1885-1945." Exhibit examines design at height of industrial age, with materials ranging from sculpture, paintings and prints to furniture, ceramics and appliances. The Wolfsonian. (305) 531-1001.

Through April

Bradenton

De Soto National Memorial's "Living History Camp." Demonstration of sixteenth-century army life on the De Soto expedition. (941) 792-0458.

Continued on next page.



**"Grandma
Moses:
Pictures from
the Past."
Museum of
Art, Fort
Lauderdale**

**Through May 11
Pensacola**

"Swamps, Alligators and Yellow Pine: Pensacola's Natural Environment." An exhibit at the Pensacola Historical Museum. (904) 433-1559.

**Through May 12
St. Petersburg**

"Dali Under the Sun: The world premiere of the Florida collection." The museum's entire Dali collection is on display in one exhibition. Salvador Dali Museum. (813) 823-3767.

**Through June 9
St. Petersburg**

"Splendors of Ancient Egypt." Antiquities of the Arab Republic of Egypt including stone statues of pharaohs and queens, hand-crafted gold decorative items and funerary objects. Florida International Museum. (800) 777-9882.

**January 25-28
Eatonville**

Zora Neale Hurston Festival. Celebrates the life and work of charismatic folklorist and anthropologist Zora Neale Hurston, the historic Eatonville community and cultural contributions African-descended people have made throughout the world. (407) 647-3307

**January 26-27
Barberville**

"Florida Hands" Cultural Heritage Days pay tribute to folk arts, music, dance and folkways

performed by people involved in the railroad, turpentine and fern growing industries. Pioneer Settlement for the Creative Arts. (904) 749-2959.

**February 1-March 31
Daytona Beach**

"Civil Rights." Photographic history of the civil rights movement in Florida. Daytona Beach Community College. (904) 254-4475.

**February 2-May 19
Fort Lauderdale**

"Grandma Moses: Pictures from the Past." Exhibition includes fifty paintings by Anna Mary Robertson, Grandma Moses, perhaps the best-known of all American folk artists. Museum of Art. (305) 525-5500.

**February 2-May 19
Fort Lauderdale**

"Thomas Sanchez: Different Worlds." Exhibition includes twenty-five pieces by one of the best known and most successful Latin American artists who creates landscapes with luscious tropical vegetation against pristine skies. Museum of Art. (305) 525-5500.

**February 2-April 30
Pensacola**

"Kimonos: Reflections of Life." A broad range of colorful kimonos, reflecting the Japanese way of life. Pensacola Museum of Art. (904) 432-6247.

February 10

Tampa

Fiesta Day & Illuminated Night Parade. Tampa's Latin Quarter, Ybor City, celebrates ethnic roots with festival that includes arts and crafts, concerts and cultural exhibits. (813) 248-3712.

February 16-April 7

Tallahassee

"Ken Falana: New Works." One of Florida's major artists, Falana is a colorist who explores pattern and color relationships through two and three-dimensional work. University Fine Art Museum. (904) 644-6836.

February 17-19

Coconut Grove

Coconut Grove Arts Festival. Voted the number one fine arts festival in the country, this event features work by acclaimed artists, international foods and performing artists. (305) 447-0401.

March 1-3

Lanark Village

Camp Gordon Johnston Reunion. A reunion of men and women who served at the Lanark Village WW II base, which at one time was the army's principal amphibious training center. (904) 576-1565.

March 1-31

Bradenton

Manatee Heritage Days, "A Salute To Our Business Community." Month-long event that

**"Kimonos:
Reflections of Life."
Pensacola Museum of Art.**





Florida Archaeology Week

includes walking tours, special events at historic sites, re-enactments and a quilt and garden show. (813) 749-1800.

March 2
Ocala

5th Annual Heritage Tour of Historic Buildings. Tour of seven historic buildings, plus floral design show and garden tea. Historic Ocala Preservation Society. (904) 351-1861.

March 2 and 3
Fernandina Beach

Union Garrison Weekend. Candlelight viewing of Fort Clinch with re-enacted 1864 garrison activities. (904) 277-7233.

March 2-3
Floral City

Floral City Strawberry Festival. Festival activities include the Citrus Sertoma Fiddling Championship. (352) 637-9927.

March 2-10
Statewide

Florida Archaeology Week. Public events include lectures, exhibits and living history programs. (813) 991-4643.

March 14-June 11
Key West

The Navy Art of Thomas Hart Benton. Exhibit by WW II-period American artist that includes drawings, watercolors and paintings of shipbuilding, scenes on board ships and war preparation images. (305) 296-3913.

March 23
Titusville

9th Annual Bluegrass Festival. (407) 267-5400.

March 28-31
Eustis

Florida Storytelling Camp. Featured names such as Mary Hamilton, Dan Keding and Johnny Moses headline intensive workshops for storytellers



Manatee Heritage Days,
Bradenton

in schools and libraries, and media and clergy. (941) 533-1243.

March 29-30
Dade City

Pioneer Old Time Music Championships. The Sertoma Youth Ranch is the site for this event, where contestants use exclusively old-time musical instruments. (813) 991-4774.

March 30
Miami

Brickell Avenue Walking Tour. See and hear about early, posh Miami subdivisions, Millionaire's Row, the home of William J. Bryan, Vizcaya and other homes and places in this city. (305) 375-1492.

April 5-7
White Springs

Antique Tractor and Engine Show. Displays of antique tractors and engines and toy tractors. (904) 397-4331.

April 6-21
Gainesville

William Bartram Celebration. Event that commemorates the work of Bartram, explorer, naturalist and writer. Matheson

Center. (904) 378-2280.

April 20
Madison

Quilt and Flower Show. Show is part of "Down Home Days," and a dessert contest will be held in the mansion kitchen. Wardlaw-Smith-Goza Conference Center. (904) 973-2288.

April 22-23
Waldo

Waldo Railroad Days. Entertainment, art, antiques, crafts, car show and CSX Railroad car exhibit. (904) 468-1001.

April 26-30
Dunedin

Highland Games and Festival. Scottish heritage celebration that includes Scottish band contests, Highlands dancing, piping and drumming plus traditional athletics. (813) 733-6240.

Please call the number listed to verify dates. There may be an admission charge for some events. Listings for the calendar should be mailed at least four months in advance to Florida Heritage Magazine, 500 South Bronough St., Tallahassee, FL 32399-0250, or faxed to (904) 922-0496.

FLORIDA INDIANS AND THE INVASION FROM EUROPE

By Jerald T. Milanich; *Gainesville: University Press of Florida 1995, 290 pp., hardcover.*

In *Archaeology of Precolumbian Florida*, published last year, Milanich authoritatively chronicled the story of native Floridians up

to their fateful encounter with Europeans. *Florida Indians and the Invasion from Europe* is a worthy sequel, taking the tale of the original Floridians just a few generations further to its premature ending. In 1513, the year Europeans officially "discovered" Florida, there were some 350,000 Flo-

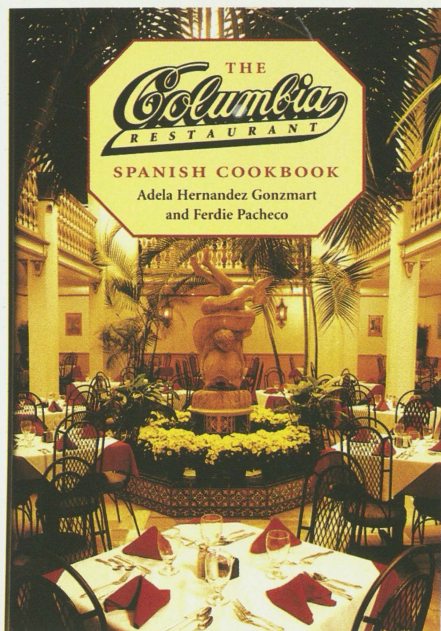
ridians living in nearly 100 societies that we know of today. During the next three centuries, epidemics of European diseases, slaving raids, and war directly killed many thousands of individuals and destroyed every one of these diverse and fascinating native cultures. Written in an accessible style largely with the nonspecialist in mind, the book repeatedly reminds us that "the Florida Indians, like the Europeans, were people of flesh and blood, not merely faceless names in a book." Nor, as archaeologist Milanich makes abundantly clear, were they mere progenitors of potsherds.

Reviewed by Marion Smith, Ph. D., Supervisor, Florida Site File, Florida Bureau of Archaeological Research.

THE COLUMBIA RESTAURANT SPANISH COOKBOOK

By Adela Hernandez Gonzmart and Ferdie Pacheco. *Gainesville: University Press of Florida, 1995, 320 pp., \$24.95 cloth. ISBN 0-8130-1403-4.*

Before Ferdie Pacheco became a well-known author and personal physician to Muhammad Ali, he was a teenager working in the Columbia Restaurant in Tampa as a waiter. In this book, he and Adela Gonzmart, whose family has owned the



restaurant since 1905, give personal glimpses into the history of the family and their business. In a delightful first-person narrative, they tell stories of the cast of characters who served as waiters, chefs and entertainers at the restaurant known as "The Gem of All Spanish Restaurants." Also included are stories of Adela's life as a student at the Julliard School of Music and her romance with Cesar Gonzmart, a young handsome violinist with the Don Quixote Orchestra. Photographs sprinkled throughout the book are a wonderful touch. The only drawback is that the recipes for such standards as *Boliche*, *Ropa Vieja*, *Frijoles Negros* and Spanish bean soup made my mouth water throughout my session of late-night reading.

Reviewed by Suzanne P. Walker, Chief, Bureau of Historic Preservation.

HUGH ROBINSON: PIONEER AVIATOR

By George L. Vergara; *University Press of Florida, 1995, 136 pp.*

The innovative and often dangerous first decade of flight is the focus of this brief and straightforward biography of aviation pioneer Hugh Robinson. Pulling largely from old newspaper clippings and dozens of rare photographs preserved by the Robinson family, Vergara traces the life of Robinson from small-town engineer and inventor to a pivotal player in the

development of modern aviation.

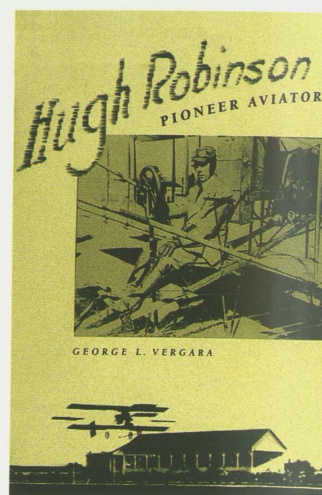
Of Florida interest is Robinson's association with Glenn Curtiss, an early leader in aircraft manufacture who hired Robinson as both an engineering consultant and test pilot. Working with Curtiss, Robinson helped pioneer the hydroplane and retractable landing gear, and later was integral in demonstrating the military potential of the new machines. Robinson organized the first landing of a plane on a naval vessel and trained some of the military's first pilots.

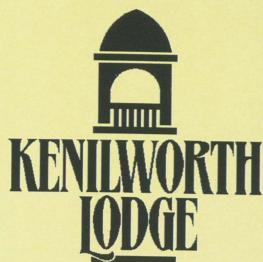
Among the most striking pages of this work are the accounts of the early airshows where many Americans paid to get their first look at an airplane. At a time when pilots sat exposed in the front of the plane with no seat belts or parachutes, it is apparent that fliers such as Robinson required an equal mix of technical skill, showmanship and sometimes outright recklessness to be successful. At shows in both the United States and Europe, primitive conditions and makeshift plane construction led to frequent crashes.

The book closes with Robinson's later years as he moved from pilot to designer. Working with Tom Benoist, he helped develop the Benoist Flying Boat which became the first commercial airplane in the world, flying between Tampa and St. Petersburg. In the twenties, he again teamed up with Curtiss to develop the town of Opa-Locka, Florida, and interestingly, the first travel trailers, dubbed "aerocars."

Throughout the book we find in Robinson a daring and almost compulsive need to create that typified many of the aircraft pioneers. Fans of history and aviation should enjoy this fresh, humanized perspective on the advent of flight.

Reviewed by Jonathan Lammers, Bureau of Archaeological Research.





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LIGHT YEARS IN THE PAST

STORY AND PHOTOGRAPH BY PHILLIP M. POLLOCK

The Crooked River Lighthouse in Carrabelle, cloaked in skeletal steel and supported by a scarlet and white tubular shaft, nudges through a wooded skyline and dares discovery by travelers. The double flash of its fourth-order lens was extinguished last year after one hundred years of use, and now the only light emanating from the keeper's watch is reflected sunlight. By day, it is hidden and obscure on the inland side of Highway 98, beckoning those curious travelers who happen to glimpse it along the horizon. By night, its signal is absent.

The lighthouse was erected in 1895, and late that year its light began to flash across St. George Sound and the Gulf of Mexico. The lighthouse keeper and his assistant lived in two small frame vernacular houses, each capped by a pyramid-shaped roof. They were located on either side of the wrought iron tower supporting the light. Both have been moved and are now private residences in Carrabelle.

Few tasks were required of the Crooked River lighthouse keeper and his assistant. Evenings involved adding kerosene fuel

to the burner, trimming the burner wick and winding the clockwork spring that spun the twin lenses. In his 1896 keeper's log, J. A. Williams' lone remarks for an entire evening of observation were "keeper stood first watch. Light good port. Light good at 9-30. Clear wind is fresh."

In those earliest years at Crooked River, the lenses magnified the light from an open kerosene flame, sending its beam to weary pilots of bulky paddle wheelers intent on finding their way safely past Dog Island to Florida's coast. In recent times, its beam of safety primarily aided small fishing vessels.

In 1939, the U. S. Coast Guard took over operation of Florida's lighthouses, and soon after, electric lights and an automatic timer eliminated the need for a light keeper at Crooked River. Today, the Coast Guard maintains thirty lighthouses and one lightship. Nearly all of them are still lighted. That the Crooked River Lighthouse isn't points to a coastal waterway that is now considerably less traveled.

The Crooked River Lighthouse is located approximately three miles south of Carrabelle in Franklin County, on the inland side of Highway 98.

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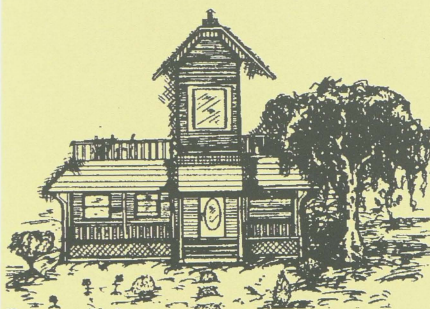
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Illustrations by Susan Dvorak

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In the Spring Issue...

■ **Museum of Florida History**

The giant skeletal frame of an extinct mastodon greets visitors at the Museum of Florida History—it is a dramatic beginning for a historical adventure that will excite your senses.

■ **The Maple Leaf**

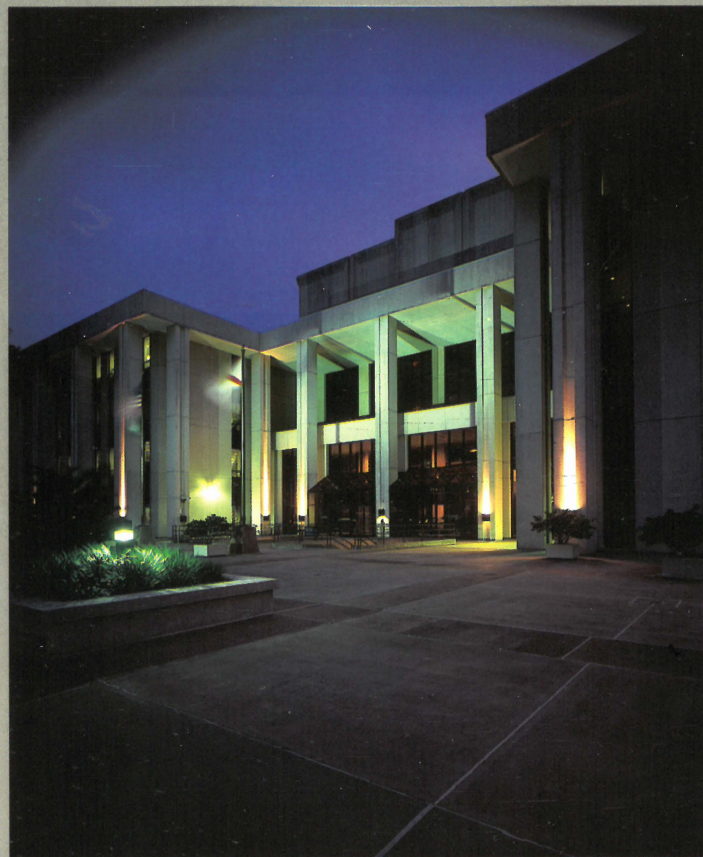
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